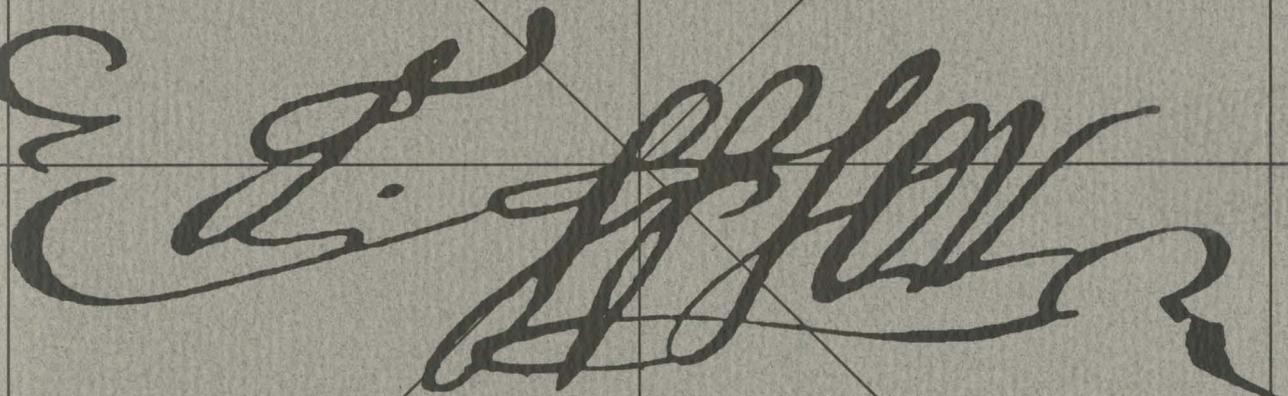


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## TO OUR READERS

**96.01** In keeping with one of my aims as editor--i.e., to keep *SpN*'s readers slightly off balance by introducing in each issue some "new" feature (which turns out more often than I would like to have been for the nonce)--I am pleased to call readers' attention to Professor Shohachi Fukuda's "Spenser in Japan 1985-1995" (96.25), which updates Haruhiko Fujii's article in *SpN* 85.30 and adds significant new material to the Spenser bibliography. Readers will find a true "first" in the exchange between Professors Anthony DiMatteo and John Mulryan at 96.39 and 40.

Occasionally I receive requests for back orders of *SpN*, including library orders for complete runs, the last of which I was regrettably unable to fill because there simply are no more copies of the following issues: 1.1 and 2; 2.1; 4.1, 2, and 3; 5.1; and 17.2 (the issue in which Darryl Gless switched from the old-style yellow to the present gray cover--and now surely a collector's item). Are there readers out there who may be, for various reasons, "downsizing"? If so, and if you have usable copies of any of those issues in particular I would greatly appreciate receiving them for the archive. It follows as night the day that I would also be the grateful recipient of a complete run.

## BOOKS: REVIEWS AND NOTICES

**96.02** Falco, Raphael. *Conceived Presences: Literary Genealogy in Renaissance England*. Amherst: U of Massachusetts P, 1994. xii + 235 pp. ISBN 0-87023-935-X. \$32.50.

This ambitious book can be seen in its broad outlines as answering two influential critics. First, Falco establishes a prehistory for Harold Bloom's theory of poetic belatedness: if Milton is the first to suffer from the anxiety of influence, then what is a 16th-century poet's relation to his own vernacular tradition? Second, Falco follows closely in the steps of Richard Helgerson's *Self-Crowned Laureates*, which goes part way toward countering Bloom by emphasizing the anxieties not of belatedness, but of newness. The primary objects of Helgerson's study--Spenser, Jonson, Milton--are also those of Falco's. However, where Helgerson emphasizes these "laureates'" strategies for alienating themselves from their vernacular predecessors and contemporaries, Falco is concerned with their attempts to establish a vernacular poetic tradition within which they might then place themselves.

Falco's purpose, then, is to examine how authors of the late 16th century and beyond "forged" their own poetic genealogies, in both senses of the word. Their task was the humanist project of rescuing the past; but given their perception of English poetry as unsophisticated and unlearned, rescuing English literary history became a matter of inventing English literary history. Specifically, Falco argues, a respectable English poetic

*paterfamilias* had to be found: and that progenitor became Philip Sidney, fashioned after his death into "a homegrown vernacular precursor from whom the national literature could descend" (20). Sidney was written into being as the standard against which later poets measured themselves and which they aimed to surpass.

As may be clear from my brief summation, Falco implicitly relies on a psychoanalytic model of literary endeavor, although he does not refer to psychoanalytic theory or criticism. In this Oedipal myth, however, our hero must both invent his father and acknowledge his preeminence before proceeding to kill him. Explicitly, Falco's project is one of literary history rather than new historicism: an author writes his own literary genealogy prompted not by careerist or social-class anxieties, but rather by a desire to "manage" his own relation to literature past and present. Although Falco includes brief and fascinating analyses of the social practices of Tudor-Stuart genealogy in each of his chapters (how one qualifies for "gentle" status; the growing influence of heralds; poets' own efforts at legitimizing their families), these analyses embellish his point rather than establish causation. His primary evidence comes instead from detailed close readings of an impressive number of texts, taken (with the exception of *Lycidas*, noted below) in chronological order.

Though this strict chronological approach seems only to make sense in a book on genealogy, it makes for a bit of a slow start for a reader eager to learn Falco's approach to the three major authors of his study. The introductory chapter, after laying out the plan of the book, discusses how authors prior to and including Sidney regarded English vernacular poetry's merit. This is familiar territory, though Falco considers not only well-known texts (e.g. Elyot's *The Boke Named the Governor*, Gosson's *School of Abuse*, and of course Sidney's *Defense*) but also positively obscure ones (an Oxford oration, possibly by John Rainolds, that Falco admits "virtually nobody heard . . . or read" [30]). Sidney's contribution is falsely to derive English vernacular poetry from ancient Greece and Rome and Renaissance Italy; by the time of Francis Meres's *Palladis Tamia* (1598), then, not only is the English vernacular tradition firmly fixed, but Sidney himself is its primary progenitor.

Chapter 1 more innovatively examines how Sidney posthumously acquired this place at the head of the 16th-century English canon. Falco surveys how elegies for Sidney subtly shifted, during the decade or so after his death, from admiring Sidney as a soldier, courtier, and literary patron to lauding him as a poet. The late-arriving *Astrophel* collection appended to Spenser's *Colin Clout* entirely abandons mention of Sidney as even a patron of poets, instead mourning the loss of a great poetic talent.

In chapter 2, Falco examines in detail Spenser's contribution to erecting Sidney as England's poetic father--a project that required forgery from its outset, since Spenser had preceded Sidney in reaching a poetic audience. In *The Ruines of Time* Spenser had expressed reluctance to write an elegy for Sidney, which Falco explains as unwillingness to confront the Sidneys'--both Philip's and Mary's--formidable poetic presence. By 1595, when the *Astrophel* collection reached print, not only were Spenser's poetic qualifications firmly established, but Sidney's memory had somewhat faded; hence in "Astrophel" Spenser can

acknowledge Sidney as a poetic precursor, but at the same time chide him for abandoning a poetic calling for "the vanity and the dangers of the *vita activa*" (111). (Falco views the poetic vocation as the only one Spenser valued; he does not cite Richard Rambuss's important challenge to that thesis in *Spenser's Secret Career*.) Spenser's presentation of Sidney is thus manifestly and usefully conflicted. Sidney is guilty of the worst sin of all, of not taking poetry seriously; and hence "Elizabethan readers [of the *FQ*] . . . inevitably would have contrasted Astrophel's failure with Spenser's disciplined fulfillment of the Virgilian formula" (123). At the same time, however, "Sidney must be seen as a *poet* to be considered frivolous with his gifts" (123). Spenser can have his precursor and beat him too.

Unfortunately for Spenserians, Falco limits his analysis of Spenser to a very few poems, with only the briefest mention of works beyond "Astrophel" and *Time*. Readers looking for a consideration of the Sidneian heritage in *FQ*, for example, will be disappointed. In contrast, the chapter on Jonson (chapter 3) refers athletically to a wide range of works despite concentrating primarily on "To Penshurst," and it is in this chapter that Falco most impressively displays his considerable talent for poetic analysis. Jonson aims in "Penshurst" at transforming poets into "an alternative family tree exempt from the system of social lineage and not to be absorbed into it" (138). Like Spenser, Jonson acknowledges Sidney as his progenitor on that family tree. Also like Spenser, however, Jonson criticizes his predecessor--not for abandoning poetry, but for having devoted himself to pastoral, a genre that encouraged Sidney's poetaster disciples in regrettable Italianate excess. Jonson's poem "To the Reader" in the Shakespeare First Folio similarly demonstrates Jonson's dissatisfaction with poets who seek legitimacy through forged family connections rather than natural poetic talent.

Falco's last chapter, on Milton, counters Bloom by describing the freedom available to a poet whose vernacular lineage stretches behind him. Since his literary heritage is fixed, Milton can undertake a wholesale repudiation of all modes of hereditary descent, "whether it is literary descent, as in inherited heroic arguments, or social descent, as in heraldic description" (168-9). In the first section of this chapter, Falco weaves together material from "On the Morning of Christ's Nativity," *The Ready and Easie Way*, and especially *Paradise Lost* to demonstrate Milton's rejection of heredity in favor of election by merit--a notion that applies not just to government officials or to God's elect band, but to poetry itself, which can abandon (or identify as Satanic) the epic and romance modes of its classical and continental antecedents. In a second section, then, Falco anachronistically (and without explanation) moves to a complex reading of *Lycidas* as Milton's explicit reply to the Sidney heritage, via its imitations of elegies for Sidney and for Prince Henry Stuart (which in turn had imitated elegies for Sidney). Like Spenser, Milton dissociates himself from a mourned object, Sidney/Henry/Edward King, who died with his promise unfulfilled.

*Conceived Presences* is a learned and elegantly written book, one that will interest any scholar concerned with England's construction of a national literary heritage in the 16th and 17th centuries. Falco's account of how that heritage depends on calling forth great Sidney's ghost is original and provocative, although his larger sense of why authors write

Sidney's ghost is original and provocative, although his larger sense of why authors write in the first place (for literary motives, not, say, sociopolitical ones) will prompt dissatisfaction in some readers. One result of Falco's approach, for example, is a flattening out of his progressive literary history. Since all of his authors are undergoing a proto-Bloomian crisis--confronting an authorial predecessor whom they admire and wish to supplant--all seem to react in much the same way, critiquing Sidney in order to overgo him.

A sense of variation over time and according to poetic temperament might be heightened if Falco explained why he chose only Spenser, Jonson, and Milton as the objects of his sustained study. One wonders whether less canonical, or even less celebrated, authors respond with the same blend of homage and hubris to the Sidney legacy. Most glaring is Falco's near-complete omission of women authors: Mary Sidney and Anne Bradstreet are addressed only in passing, and Mary Wroth not at all. Since Mary Sidney and Mary Wroth are the most direct inheritors of the Sidney bloodlines, both poetic and familial, Falco's failure to consider them seems inexplicable, especially given the fine recent critical work on these authors that would have paved his way. Sidney himself was acutely aware of the advantages of descent through the female; his own claim to genealogical fame, his relation to the Dudleys, was through his mother. But for Falco, family trees both genetic and poetic seem to contain only fathers. It is for this reason that this review, quite contrary to my usual practice, refers to poets only as "he."

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**96.03** Hadfield, Andrew, and John McVeagh, eds. *Strangers to that Land: British Perceptions of Ireland from the Reformation to the Famine*. Ulster Editions & Monographs 5. Gerrards Cross: Colin Smythe, 1994. 314 pp. ISBN 0-86140-350-9. £27.50.

Volumes of extracts from contemporary accounts of Ireland are only of interest to Spenserians insofar as they shed new light on the experiences of the poet colonist. One thinks here of the compilations edited by Constantia Maxwell, C. Litton Falkiner, and Edmund Hinton earlier this century, all of which have furnished the connoisseur of Spenser and Ireland with a wealth of comparative sources. In many ways this fresh collection does not add to those texts, at least not in terms of content. The chief interest of the book for Spenserians lies in the first part, edited by Andrew Hadfield, which contains eleven sections, from "Giraldus Cambrensis and English Writing about Ireland" to "The Transplantation to Connaught: 1655-9" (23-133).

The material is organized thematically, with authors popping up in various places. The only other author, besides Cambrensis, to get a section to himself is John Bale. Spenser appears a dozen or so times, all references from the *Vewe*, clustered around key events such as the Smerwick massacre and the Munster famine. The index is helpful, but it is a salutary experience ploughing through the descriptions. One of the problems with modern

terms of English Renaissance representations of that country rather than a very local figure in a single country--Cork--in a single province--Munster.

The volume consists "exclusively of eye-witness descriptions." This means that the many English writers who both repeated, and, perhaps more importantly, influenced in advance those who travelled or settled are not recorded. In this regard the omission of writers such as Shakespeare, Philip Sidney, Donne, Jonson, Ford and Milton, all of whom had something to say about Ireland, in fiction, poetry and drama, are passed over. A shame, because often the literary representations are harder to characterise than the prose non-fiction that forms the mainspring of the so-called "discourse on Ireland." The "repressive hypothesis," to borrow a term from Foucault's *History of Sexuality*, would have us believe that the early modern period saw the generation of a negative image of Ireland. But Foucault's countering of this concept of repression with that of an "incitement to discourse" aptly sums up the way in which Ireland was both an abjured Other and a desirable alternative--what Anne Fogarty has called, employing another Foucauldian term, a heterotopia. "Incitement to discourse" is a phrase that explains the explosion of texts on Ireland, and the strong element of fantasy and fictionality in even the driest official document.

In their incisive introduction (3-24), the editors remind us of the complication of interests that pertained within early modern Ireland, and with the New English post-Reformation Protestant planters vying for land counterparts. The label "Anglo-Irish" is no more meaningful than "Anglo-English." Moreover, they point out the inadequacy of "English," insisting that "the term should include Scottish adventurers, French Huguenot refugees, Dutch Protestants and others" (16). A close reading of the *Vewe* reveals the extent to which Spenser was as concerned with Scotland as he was with Ireland.

Hadfield and McVeagh have furnished us with an indispensable guide to three centuries of English opinion on England's first colony, but the overwhelming sense of an unrelentingly pejorative mode of expression would have been tempered had some literary work been included. As it is, the volume, though it usefully devolves responsibility for England's irascible view of Ireland from Spenser to an assortment of minor officials, would-be reformers, planters, and fellow travellers, remains caught up in "nothing but the same old story," to borrow the title of a recent pamphlet on anti-Irish racism. Thus in the second part of the book John McVeagh's selection of entries from 1660-1850 carries on with the tradition that Hadfield has shown to have its roots in the twelfth century with Giraldus Cambrensis. Here, passages from Edgeworth and Wordsworth complicate matters, although again the requirement of actual presence in Ireland prevents the inclusion of, say, Coleridge.

Whether Spenser is left standing as the sole calumniator of the Irish, or seen as one of a group of ill-wishers of that nation, the effect is ultimately the same. *Strangers to That Land* does indeed, as its editors intend, and as the dust jacket announces, constitute "a unique case study in the procedures of racial stereotyping and colonial representation," but it does so arguably at the expense of a more complex picture of Anglo-Irish relations,

mediated in their most sophisticated forms in fiction rather than in "faction." It must be remembered that when Spenser arrived in Ireland with Lord Grey in 1580 he was one of the least known English writers and translators to have disembarked at Dublin. Barnaby Rich, Barnaby Googe, Lodowick Bryskett, Geoffrey Fenton and Thomas Churchyard were all more established by the time they pursued their colonial professions.

Spenser started out as the anonymous author of *SC* and finished up as the author of the unpublished *Vewe*, and posthumously, of *Mut*. It was easy enough for readers such as Renwick to contest the attribution of *A Briefe Note*. The fact that the authorship of the *Vewe* has recently been thrown into question raises the spectre of a second act of censorship. Perhaps some critic will prove that Book V of *FQ*, long regarded, rather too conveniently, as bad poetry, is not by Spenser after all. Then "Spenser and Ireland," a subsidiary of Spenser studies that has grown so far as to threaten a monopoly over Spenser studies, will go to the wall, and interest will wane in works of this nature.

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**96.04** Mikics, David. *The Limits of Moralizing: Pathos and Subjectivity in Spenser and Milton*. Lewisburg, PA: Bucknell UP, 1994. ix + 271 pp. ISBN 0-8378-5285-3. \$42.50.

In this ambitious book, David Mikics sets out to reassess both Spenser and Milton as "Protestant Poets"; his special concern is with the strain in Protestantism that draws strength from Augustinian subjectivity and introspection. He proposes, then, that within the texts of these writers, individual pathos and generalizing narrative are ever present and ever in conflict. The generalizations that the narrative may attempt to impose on human experience are those variously deriving from ideology, genre, national and/or class identity, or moral systems. All of these, Mikics argues, have been unduly privileged by critics (especially historicists) old and new.

The reclamation of individual pathos, for Mikics, requires a downplaying of many historical factors that others have credited with triumphing over--or even producing--selves. In their place, he proposes psychoanalytic approaches that, despite the acknowledged influence of Lacan, are not far removed from those of William Kerrigan. Kerrigan, incidentally, is one of the few critics Mikics praises for doing "remarkable justice to the complexities of the text"; most other critics are dealt with more severely. What results are psychological readings of characters: a few that are highly persuasive, but others that would benefit from being based on more accurate accounts, complexities and all, of the textual passages presented as evidence.

When the book is true to the texts and when historical factors are not relegated to the endnotes, some valuable insights are presented. Mikics can be closely attuned to nuances of language: he shrewdly explores Spenserian etymology and pays careful attention to the

productive indeterminacy of some Miltonic pronouns. Acknowledging contemporary religious concerns, he ably connects the 1590 *FQ* with the problem and necessity of "ongoing reformation" and discipline even for the faithful: his reading of the Ruddymane episode focuses sharply on how Guyon interprets an emblematic version of the post-baptismal dilemma. Other approaches are profitable here, too. The psychological profiles offered of Redcrosse (little empathy, less agency), Guyon (empathetic but fearful of it), and Britomart (powerfully empathic, reluctant to moralize) help in recognizing some real depth in the heroes of Books 2 and 3. Lacanian analyses of the intricate shadow-plays at work between not only Britomart and Arthegall but also Arthur and Maleger are forcefully presented. What Mikics describes as Spenser's desire to harmonize (though not always realized and only rarely forced) is effectively contrasted with Milton's desire to problematize. The later poet has an even stronger sense than his predecessor that "the pursuit of virginal wholeness might well lead to an idolatrous attachment to the image of one's purity"; Milton enacts both the prophetic, disruptive aspect of scripture as well as its doctrinal, cohesive aspect. Nowhere is this clearer than in the sign of contradiction that is Milton's portrayal of the riddling Samson, and Mikics makes the most of it.

There are several missed opportunities, though. Because pathos is seen as constantly in conflict with moralization, Mikics cannot credit Spenser's stated goal of having "fierce warres and faithful loves . . . moralize [his] song." Tasso, in *Gerusalemme Liberata*, similarly attempts this synthesis; along with the *Discorsi*, which is discussed, Tasso's grim revision of his redemptive epic could have been considered in light of Counter-Reformation pressures. Wanting to avoid what he considers to be overpoliticized readings, Mikics also avoids any sustained consideration of how class anxieties might affect "a gentleman or noble person" (however fashioned) who endeavors to fulfill the demands of competing codes of behavior uneasily combined in the ideal of a "Christian knight"; some pathos has a basis in internalized generalizations. Other forms of pathos are every bit as domineering as moralism: the "sexualized mastery" of Busirane toward Amoret or of Comus toward the Lady and the will-to-power Satan desires over Adam and Eve should not be considered as exclusively *disorderly* impulses.

Then there are the elisions and misrepresentations of crucial passages. Some of these stem from Mikics' uncharacteristic acceptance of an idea from one of his most frequent targets, Stanley Fish. He takes Fish's reading of Redcrosse's encounter with Despair and sees in it a general principle in all of *FQ* and in *Paradise Lost* as well. Fish declares that Una's invocation of heavenly grace derives "from a context outside the experience of the poem"; Mikics agrees that Una's counsel comes "from a doctrinal realm that lies beyond our human feelings" and suggests the same is true of all moralizations in Protestant poetry. As a result, neither Book One's presentation of grace at work in the rescue of Redcrosse nor Book Two's more overt presentation of grace in the rescue of the unconscious Guyon are acknowledged. Fish famously overlooks (as the Romantics did not) the very clear warnings about the limits of Satan's pathos and his willful suppression of empathy found in his own words--not just in the narrator's commentary--and Mikics does as well. This selectivity reaches a kind of peak when Satan's soliloquy on Mount Niphates is presented as

unproblematically pathic, despite its chilling, political conclusion: "and more than half perhaps will reign; / As Man ere long, and this new World shall know" (4. 112-13).

The conviction that pathos and moralizing never meet also leads to curious explanations of emotional responses. Mikics attributes Britomart's "fever fit" in canto 2 to her previous attack on the knights in Malecasta's castle; the canto, though, indicates that she is responding with barely-disguised ardor for Arthegall to the searching question that Redcrosse (erroneously called Guyon by Spenser) poses about the nature of her "inquest." Later on, the Blatant Beast is made responsible for *causing* "passion blinde" in its victims; the poem presents the Beast as a slanderous judgment upon their passion. Though a passage from Milton's *The Reason of Church Government* is quoted at length, Mikics misses its assertion that while "the paths of honesty and good life appear now rugged and difficult," the truth is that "they be indeed easy and pleasant": far from conceding that pleasure is extrinsic to morality, as Mikics suggests he does, Milton here argues for their essential identity.

One emotional response that goes unexplained is Mikics' sense that the Son is wrathful at the moment he frustrates the Tempter in *Paradise Regained*. Satan, to be sure, is described shortly before as "swoln with rage" at the Son's resistance; after setting the Son "on the highest Pinnacle" he gives a taunting speech "in scorn." But the Son's reply is described in the sparsest terms, as Mikics himself quotes: "To whom thus Jesus. Also it is written, / Tempt not the Lord thy God; he said and stood" (4. 561-62). While it is possible to hear the quotation from scripture as spoken in "anger" (or even in "cold, inflexible anger," as Mikics later expands), it is not clear that Milton's text demands such a hearing, nor is it made clear why Mikics feels it does. Neither does the text suggest that "[t]he Son tears himself away from the influence of Satan"; rather, it is Satan who removes himself from the Son, re-enacting both his own primal Fall away from the Father's will and the wonderfully ambiguous expulsion/retreat from Heaven in *PL*. The allusion to the Sphinx, who "for grief and spite / Cast herself headlong from th'*Ismenian* steep," echoes the passage describing the rebellious angels in the earlier work: "headlong themselves they threw / Down from the verge of Heav'n" (6. 864-65).

There are other mistakes, including an apparent confusion between the Son's Resurrection and his Second Coming, but the worst problems follow from a refusal to see morality as in any way connected with the emotional experience of reading. Mikics overlooks the positive role of empathy in *PL*, initiating the Son's fulfillment of the Father's will and the regeneration of Eve and Adam both. He elides the indictments of a lack of empathy to be found in *FQ* (as in Pyrochles' and Cymochles' attempt to dishonor what they think is Guyon's corpse) and in *PL* (as in Satan's rationalization that though he *could* love Adam and Eve, he won't for reasons of state). So while Mikics hopes that he has argued against "any easy division between poetry and public moralism," his insistence on linking the poetic with pathos and the programmatic with morals often leads to formulaic, schematic readings and misreadings. In Spenser and Milton, pathos is not only an interruption of the

didactic program, it is one of "the very ingredients of virtue" described in *Areopagitica*. At the same time, generalizations and moralism do not only attempt to consolidate and celebrate power but to critique it as well.

In his laudable desire to preserve texts from totalizing interpretations and individuals from totalizing systems, Mikics has resisted engaging with those passages and aspects of character that require a sense of interplay, rather than conflict, between pathos and morality. That tendency to demand confrontation rather than interconnection is reminiscent of Guyon in his frequent defensiveness and occasional outbreaks of wrath.

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96.05 Røstvig, Maren-Sofie *Configurations: a Topomorphical Approach to Renaissance Poetry*. Oslo-Copenhagen-Stockholm: Scandinavian University Press, 1994. xx + 582 pages. ISBN 82-00-21909-7. \$55.00.

Readers familiar with Maren-Sofie Røstvig's article "Topomorphical Approach" in *The Spenser Encyclopedia* will find *Configurations* a fuller demonstration of that argument. Her ten lengthy chapters, with their many diagrams, are divided into two parts. The first section sets out the significance of the method of architectural ordering as, so Røstvig contends, it derives from St. Augustine and is represented in Renaissance thinkers from Cusanus to Mersenne; the primary illustrative texts here are, for the early period, St. Augustine's *Confessions* and for the later Tasso's *Jerusalem Delivered*, in the Fairfax translation. After outlining the background, she gives us two chapters, one on "Structural Exegesis" and a second "From Exegesis to Composition" (which valuably takes in medieval pattern poetry), before turning to a detailed discussion of Tasso. The second part treats Spenser's *FQ* I and II, Quarles's *Emblems* (1635), religious lyrics by Herbert, Vaughan and Traherne, Milton's *Paradise Lost* (the ten-book version), and concludes with an investigation of architectural structures in Dryden, and a brief appendix on Keats's "Eve of St. Agnes."

The essentials of Røstvig's argument in both places are as follows: much Renaissance poetry is informed by the principle of unity she terms "topomorphical"; that is, it pays attention to the placing of *topoi* within the body or *morphē* of the text. "A topos will be repeated (suitably varied) to create linkage between parts;" she states (xi), and her focus will therefore be on systems of linkages. Her approach is thus almost exclusively rhetorical, if we remember that rhetorical patterning in its most generous meaning is suggested by the word "linkages." Røstvig presents this concept of aesthetic structure entirely in terms of the "mirabilis ordo" of St. Augustine, chiefly as it is set forth out in the *De ordine*, *De Trinitate* IV, and *De musica*, and specifically in terms of the ratio 2:1 which expresses the working out of providential order. She then analyzes a selection of those Renaissance philosophical texts which in her view demonstrate the presence of topomorphical methods of composition, reading, and interpretation in Renaissance poetry. This is followed by a full (and in my view very informative) analysis of Augustine's *Confessions*, partly to illustrate her argument in

greater depth, and partly to foreshadow her later proposal that the *Confessions*, which she sees as a spiritual epic, provides the underlying model for the redemptive patterns in her core group of Renaissance epic poems.

*Configurations* is a defensive book, and in its justification of topomorphical studies, it need not have been. That many works of Renaissance literature are organized numerologically, that is to say architecturally, no longer requires the anxious advocacy it did even a decade ago. The arrival of cultural studies has brought the consciousness of an artistic work's "architecture"--well-established in the analysis of painting and music--into fruitful combination with literary criticism; with the collapse of the narrower kind of rationalism, the need for anxiety has lessened as well. In reading *Configurations* it is thus necessary to overlook its often irritating demonization of the "modern" and the "inorganic" in order to capture for the future the experience of a reader who has perused many remote sources, and is prepared to tell us about them. This Røstvig does with a wonderful sense of delight in the aesthetic order she is describing, and reassuring sanity about the occultist fancies which have thrown this kind of study into disrepute. Her sense of how parallels and contrasts function thematically is matchless, as is her stress on the power of "central accent" and her recognition of the way the transposition of a pattern into another, higher key can heighten the intensity of meaning in a poem.

At the same time, the narrowness of the historical basis on which her argument is presented should not go unchallenged. Though Røstvig acknowledges fully the influence of "classical ideas of harmony" in Augustine's thought, she brusquely dismisses the extant work on the topomorphology of classical poetry (a literature in which he was saturated) on the grounds that "we have no evidence showing how classical poetry was read" (xii and note 6). She thus adopts what is actually a controverted position in classical studies, where subtle and scrupulous topomorphical readings of antique poems are not lacking. There are many sources from which the Renaissance poets scrutinized here could have drawn the concept of recessed structure; indeed, this is one area in which their easy familiarity with the structures of Latin grammar and the devices of classical elegy would have provided a positive forcing-bed for those drawn to Augustinian topomorphology. And in the end, at the strictly practical level Røstvig's readings of Renaissance poetry do not differ markedly from the pattern-detection in classical poetry practiced in the essays assembled, for example, by John Van Sickle in *Arethusa* 13 (1980).

Furthermore, though Augustine's debts to Plato and the Pythagoreans are mentioned in passing, Røstvig insists on his absolute primacy in the development of an architectural aesthetic, and consequently on the centrality of his vision of creation and redemption to topomorphology in the Renaissance. In so doing she first occludes for us not only the real complexity of Augustine's culture, but the specific cultural choices he made in arrogating late classical theorizing about the order of nature to his own purposes. Second, Augustine is without doubt a formidable presence in Renaissance culture, but to privilege him in this way excludes a vast and diverse array of materials in which the poets scrutinized here would

have encountered the same kind of topomorphical activity (and not always in the display of the providential order).

Røstvig's mapping of her own territory takes her through an examination of approaches to structure in such eminent figures as Bonaventura, Nicholas of Cusa, Ficino, Pico and Mersenne, and through other texts--well known only in the Renaissance--by Pietro Bongo, Pierre de la Primaudaye, Philippe Duplessis-Mornay, Peter Sterry and as late as Yves-Marie André (1741). These provide a solid, if narrow, basis for her theoretical position, and will inevitably serve as a useful crib for the beginner. However, the frustrating excess of demonstration over argument throughout seems to necessitate the omission of crucial influential aspects (at least for a poet) of the medieval poetic tradition; that expert topomorphist Dante is mentioned only four times in the whole book, and the romance tradition of the interpolated tale is overlooked at a point where the argument could usefully take it into account.

That having been said, Røstvig's critical concentration on rhetorical linkages reanimates with fresh insight the pattern-making to which traditional "close reading" responds so well; not only do we recognize the fierce aesthetic energy with which one part of a poem "relates to" another, but we can see *why* such energy has been generated. If her historical argument is problematic, her attention to rhetorical, poetic, and compositional issues is not; she looks closely at a wide range of devices--for example rhyme, word repetition, quatrain structure--that enter into "expressive form." And she insists, providing much evidence, that the verbal patterns of topomorphic poetry are often more important than the numerological ones. She also pays close attention to the compositional problems of writing topomorphic poetry, to the fact that when *res* and *verba* obey the same laws, we have to view words and lines as "objects located in the poem's space" (313), and to read as architects ourselves. A contention of great importance for the genetic criticism of Renaissance poetry is that topomorphic poems are likely not to have been written sequentially, but in smaller units which were then assembled to achieve their conceptual counterpoint, a method which she points out may have been especially useful to the blind Milton.

Though Spenser plays a limited role in Røstvig's study, it is an important one, since it was primarily in critical work on his poems that the battle for and against "numerology" was initiated and fought out in English studies. (She wisely avoids the terminological trap of "numerology" in favour of "expressive form.") Though there is a marvellous page or two on *Mutabilitie*, only Books I and II of *FQ* are discussed in detail. The treatment of Book I is almost purely descriptive, showing in close detail that "the same structural principles prevail at all three levels: in a single stanza, in a segment, and in a canto as a whole" (269). These principles are interlocking, and involve both recessed symmetry and a graded symmetry developed in terms of the ratio 2:1, a view briefly presented in her *Spenser Encyclopedia* article, but here exhaustively illustrated. In treating Book II she takes a different tack, addressing the specific critical problem of the attitude we ought to take to Guyon. "Some see Guyon as a self-satisfied prig, unkind to poor Tantalus and pagan in his

reliance on his own virtue, while others present him as an almost Christ-like figure" (324). Whatever the merits of this summary, Røstvig goes on to show--persuasively in my view--that the topomorphical patterning of Book II integrates Guyon fully with the specifically theological vision of *FQ*. This not unexpected result, however, does not resolve what readers will rightly conclude is the real sub-text of the debate, the conflict between a "humanist" interpretation of Book II like that of René Graziani (*Spenser Encyclopedia*) and a theological one.

Given the syncretic nature and origins of Renaissance humanism there is no reason why the two interpretations should not co-exist and collaborate, but the severe theological bias of Røstvig's treatment resists such options, even despite the evident humanism (and syncretism) of the Renaissance sources she has surveyed in Chapter I. Though her own argument asserts the need to recognize the way Renaissance rhetoric can exploit a topos both *in bono* and *in malo*, she herself is reluctant to look at cultural alternatives both for their oppositions and for their connections. Despite the length of this book, it tells us nothing about writers who did not practice the topomorphological approach, of what genres did not suit it, or who might have mocked it, and why. And it evokes nothing of that sense of risk which is always present in Augustine, of his almost lustful evocation of the way loss, exile, and the solitude of Christian pilgrimage keep before us the perilous balance, in the fallen world, of the "mirabilis ordo."

*Configurations* is a work full of detailed and useful information for the non-Latinist. Its attitude to the "occult" is shrewd and balanced. Despite one's occasional disagreements, Røstvig reads Tasso and Spenser with great verve and imagination (the chapter demonstrating the topomorphology of Milton's ten-book *Paradise Lost* is stony territory indeed, and I will leave it to the Miltonists). Her book summarizes the life-work of a distinguished scholar, and casts welcome new light on many passages in individual poets. But it presents a reading of post-classical poetry entirely in the light of Augustine, and a narrowly-read Augustine, its argument is repetitive and unselective in demonstration, and its demonization of the "modern" is narrow and patronizing. This is a study which has its rewards, but needs to be read with patience.

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96.06 *The Supplication of the Blood of the English Most Lamentably Murdered in Ireland, Cryeng Out Of the Yearth For Revenge (1598)*. Presented by Willy Maley. *Analecta Hibernica* 36 (Irish Manuscripts Commission, 1994). 1-91.

Willy Maley's transcription of this anonymous manuscript tract of the late-1590s makes widely available for the first time a text of great interest to Spenserians. Although *The Supplication* and Spenser's *Vewe* differ in many particulars, both works belong to the same textual field and offer complementary perspectives on the anxieties and aspirations of the New English community in Ireland. In his useful introduction Maley establishes that *The*

*Supplication* dates from immediately after the overthrow of the Munster plantation in late 1598 and that it represents the desperate plea of a settler population for the queen's swift vengeance against the rebels. While the *Vewe* is written in anticipation of an imminent crisis in the colony's affairs--a crisis Spenser seeks to avert by implementing a detailed military and social program--*The Supplication* is written after that crisis has been felt in the form of an alleged "massacre." Given the circumstances of its composition, *The Supplication* not surprisingly lacks both the *Vewe*'s extended ethnographic analysis and its blueprint for post-war "reconstruction." But although *The Supplication* is less circumspect than the *Vewe* in advocating the violent suppression of the rebels, it does share many of Spenser's (and other New Englishmen's) preoccupations, including the belief that extending "pardons and protections" to the rebels has proved ineffective, that the intermarriage and fostering of English settlers with anyone of Irish birth inevitably leads to the degeneration of settler stock, and that the essential nature of the Irish renders them untrustworthy partners.

Whereas the *Vewe* is cast as a dialogue, *The Supplication* resembles a sermon delivered by the collective voice of the murdered English. In keeping with this tone, *The Supplication*, unlike the *Vewe*, has a strong religious dimension: as well as employing Biblical and apocalyptic elements the tract also constructs Irish rebellion as an anti-Protestant crusade inspired by the Pope and jesuit priests. *The Supplication* is also remarkable for its fascinating topical details and its evocative glimpses of the military and cultural conflict. We learn, for instance, of an Irish ritual in which their dead are memorialized by "either erect[ing] a Crosse, or cutt[ing] it out in the grasse, with proportion of their slaine friend; which crose and proportion they doe yearly renewe . . . untyll they have revenged his deathe" (44).

What will strike many readers as *The Supplication*'s most salient feature is its energetic bid for the queen's sympathy--she is by turns flattered, warned, begged, shamed, and even blamed. In Maley's words, "the resentment [towards Elizabeth] is barely submerged beneath the frequent protestations of loyalty" (9). Elizabeth is at the center of the *Supplication* just as she is at the center of a *Vewe* and of *FQ* where she is no less the focus of mixed emotions. For all students of Spenser's engagement with late-Elizabethan Ireland and of his troubled relationship with royal authority, *The Supplication* is essential primary reading.

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#### ARTICLES: ABSTRACTS AND NOTICES

I would like to express my thanks to Sarah Caldwell (Kansas State U), Russ Mayes (U of North Carolina, Ashville), and Shohachi Fukuda (Kumamoto U) for valuable assistance in writing these abstracts.

- 96.07 Ashworth, Ann. "Paradoxes of the Feminine in *The Faerie Queene*." *EIRC* 19 (1993): 147-59.

Asking "How far does Spenser follow the code of chastity, silence, and obedience for the virtuous women of *FQ*?" and "How far do the women's virtues overlap or differ from those of the men?" surveys Spenser's treatment of the major female characters appearing in Books III-V. Concludes that while for the most part Spenser is true to the doctrine he inherited, nevertheless there are contradictions between what the poem is telling us in its narrative and what it shows in the visionary parts. "Even if he does mean to return Britomart to the patriarchal and Pauline view of marriage, tempered by Merlin's vision and Britomart's, he is not negating the vision."

- 96.08 Brink, Jean R. "Documenting Edmund Spenser: A New Life Record." *ANQ* 7.4 (Oct. 1994): 201-208.

Past accounts of Spenser's life have assumed all records were lost in the 1922 fire in the Irish Government's Records Building; therefore, much information about Spenser's life has been based on conjecture. Fragments of Chancery Bills from the Irish National archives are of use in clarifying certain facts of Spenser's life. One such bill documents property transactions in which Spenser was involved, and another confirms his early marriage. Yet another records the inheritance of his sons. These items help explain Spenser's relationships with Irish tenants, why he did not seek a fellowship at Cambridge, and his wish that his sons be gentlemen. Given their autobiographical readings, the precise dates of *Am* and *Epith* should be reexamined in light of the availability of the date of Spenser's first marriage. (SEC)

- 96.09 Brink, Jean R. "Dating Spenser's 'Letter to Raleigh'." *Library* 16.3 (Sept. 1994): 219-24.

Factual discrepancies between Spenser's outline of *FQ* in his "Letter to Raleigh" and the 1590 text can be explained by scrutinizing the practice of modernizing dates. Examining printing practices of William Ponsonby, Spenser's preferences, the effect of dating on the chronology of Spenser's other works, and editorial policy for dating Spenser's prefaces and dedications establishes that the "Letter to Raleigh" ought to be dated 23 January 1589. (SEC)

- 96.10 Chung, Duk-Ae. "'Unworthy Babble and Speeches Few': Spenser's *Cantos of Mutability*." *JELL* [Seoul] 39.1 (Spring 1993): 3-18. [in Korean; abstract on 17-18]

The importance of *Mut* lies in a comic mode and style that are dominantly ironic and even disillusioned. In contrast to the "romantic" optimism of Books I-III, the "comic mode" of *Mut* resolves itself in an "uneasy sense" that humanity "cannot transcend but must at last accept the fallen world." The character of *Mutabilitie* is presented as a "real human being--calculating and strong-willed, at bottom various to a fault," whom the poet "seems unwilling, even unable, to control"--as if he "no longer believes in the power of language to achieve

such control." The irony of Mutabilitie's character stems from her deluded conviction that she can triumph by asserting this human posture. Believing that she can prevail by an eloquence that depends on the ambiguity and distortion of language, she fails to realize that her assertions are self-defeating--"unworthy babble." She cannot see that truth, like Nature's verdict, finds full expression in "speeches few." While this comic dichotomy implies that Spenser accepts life as it is, nevertheless laughter is for him accompanied by a melancholy recognition that the idealistic certainty once his is how lost. His smile is a sad one, and the loathing he feels for "this life so tickle" is ultimately directed toward himself.

- 96.11 Derry, Stephen. "Emma, The Maple, and Spenser's Garden of Adonis." *N&Q* 40.4 (Dec. 1993): 467.

Austen's use of Maple Grove as the name of Mr. Suckling's estate, to which the superficial Mrs. Elton constantly refers, corresponds to Virgil and Spenser's use of maple as an indicator of artificiality: the Trojan horse was built of maple, and in Spenser the maple is likewise associated with deceit. (SEC)

- 96.12 Doleman, James. "Seeking 'The Fruit of Favour': The Dedicatory Sonnets of Henry Lok's *Ecclesiastes*." *ELH* 60.1 (Spring 1993): 1-15.

Develops briefly (2-3) the argument that by adding to the 1597 edition of his work sixty "extra" sonnets dedicated to important court figures--all in the Spenserian sonnet form--Lok was specifically imitating Spenser's practice the 1590 *FQ*.

- 96.13 DuRocher, Richard J. "Guiding the Glance: Spenser, Milton, and 'Venus looking glas.'" *JEGP* 92.3 (July 1993): 325-41.

The scene in *Paradise Lost* in which Eve views herself in a pool should be read in a context of "the mysterious virtue of chastity," which Milton draws attention to by means of "a dense and subtle series of allusions to Britomart" in *FQ* 3. For both poets, chastity is a "high mystery, established by divine authority." Spenser's account of Britomart's awakening to the possibility of chaste marriage in *FQ* 3.2 informs two features of Milton's depiction of the beginning of Eve's love for Adam: his emphasis on the purity of the setting and on Eve's lack of experience. Eve's choice between a shadow and a living body was precisely that of Britomart. The voice of God operates in Milton's scene in ways that are analogous to Merlin's function in the Britomart episode. Imagery of "guided glances," of being tested by the temptations of sight, is prominent in both works. "We can understand Eve's choice of the kind of chastity that Britomart represents as the foundation of her love for Adam, and thus as a pattern for human love generally."

- 96.14 Falco, Raphael. "Spenser's *Astrophel* and the Formation of Elizabethan Literary Genealogy." *MP* 91.1 (Aug. 1993): 1-25.

*Astrophel* should be seen as Spenser's contribution to the "notion of English poetry as the product of specific genealogical descent." As is as much critique as praise of Sidney, but within the context of critique Spenser recasts Sidney as a poet rather than a courtier or military hero. *Astrophel*/Sidney, however, is clearly mistaken about poetry's function--he uses it to persuade his beloved to act, thus corrupting poetry's moral value. Such a failure is necessary so that Spenser can "simultaneously claim the existence of a lineage and overgo the immediate past." Thus, Spenser creates a "flawed poetic original" which "illuminates his own superior poetic achievement." (SEC)

- 96.15 Fukuda, Shohachi. "suspensa no shukkonka to kakusareta kazu" ("Spenser's *Epithalamion* and Hidden Numbers") [Japanese]. *Eigo Seinen* 140.6 (Sept. 1994): 270-74.

Attempts to direct attention of the Japanese scholars of English to numerology. After commenting on the pyramid structure in Shakespeare's *Sonnets* and how it explains away the cruxes in the sequence, demonstrates the symmetrical structure of *Epith.* As printed in the 1595 volume with one stanza on a page, it is paired on the facing pages. With paired stanzas 11 and 12 at the center, stanzas 9-10 are matched with 13-14, 7-8 with 11-12, and so on. This symmetry is paralleled by a similar one in the last 24 sonnets of *Amoretti*. The cruxes in the volume, as argued in his *SSt* article (see *SpN* 92.8), can all be explained numerologically. The duplicate sonnets are markers; the anacreontics are there to draw our attention to the fact that the volume is about cupids (just as the Italian part of the title suggests); and the headnote to sonnet 58 is there again as a marker indicating the central position in the volume (and the crucial importance of what is said in 59). The often disputed preposition "By" of the headnote can be taken simply to mean "in the presence of (obs.); at the house of (obs.); beside, with, in possession of, about (a person)" as defined in *OED prep.* 1.3.1. (SF)

- 96.16 Heller, Deborah. "Seeing but Not Believing: The Problem of Vision in Collins's Odes." *TSL* 35.1 (Spring 1993): 103-23.

Provides a brief interpretation (110-11) of Collins' "coy use" of the "trial" of Florimell's cestus (*FQ* 4.5.1-20) in "Ode on the Poetical Character," where he alters it to serve as a "prophetic introduction to Collins' own trial."

- 96.17 Klein, Lisa M. "Spenser's *Astrophel* and the Sidney Legend." *SNewJ* 12.2 (1993): 42-55.

Though he idolized Sidney in his early career, in writing *Astrophel* Spenser positively resists association with the idealizing myth surrounding Sidney. In his poetry, *Astrophel* is not spurred to virtuous action through love, thus Spenser reveals his despair at the failure of the humanist belief he shared with Sidney that poetry "enabled virtuous action." When *Astrophel* engages in battle, his "heroic actions" are not unambiguously good; furthermore, his death is described in a manner which implies his life has been squandered. Thus in

subverting conventions of the elegy and becoming a detached observer of poetic lamentation, Spenser questions Sidney's legacy. Spenser also expresses irresolution about how to view Sidney in his representation of two inadequate poet-figures in *Ruines of Time*; Verlame's vision mocks the idea of gaining immortality through poetry, an idea Sidney and Spenser both rejected, but the narrator-poet also can not "achieve right poesy" in his moral verse. "The Doleful Lay of Clorinda" is another indicator of Spenser's views. This work, most likely written by the Countess of Pembroke, attempts to correct Spenser's interpretation of her brother and "claims a poet's eternizing power." (SEC)

96.18 Micros, Marianne. "'Ryse Up Elisa'--Woman Trapped in a Lay: Spenser's 'Aprill.'" *Renaissance and Reformation/Renaissance et Réforme* 17.2 (1993): 63-73.

In Apr, Colin Clout silences the source of his own creative power by creating and controlling an idealized woman,. However, Colin's lay contains hints that Elisa is neither perfect nor passive: complex natural and mythological allusions reveal her vitality and strength. Spenser allows the woman's voice to undermine the male poet's authority, thus demonstrating the difficult power struggle between masculine and feminine qualities, and between art and life, that both limits and frees the poet in his attempt to create art.

96.19 Nielson, James. "Reading between the Lines: Manuscript Personality and Gabriel Harvey's Drafts." *SEL* 33.1 (Winter 1993): 42-82.

In an article whose larger argument is aimed at overturning current methods of thinking about how to assess authorial intention, intervenes in the old argument between J.W. Bennett and Evelyn Albright about how to interpret Harvey's manuscript changes from *Immerito* to *Benevolo*. They don't necessarily signal an intentional change from a historical Spenser to John Wood or John Wolfe. Rather, what the manuscript indicates via a "trip of three inflections along the Latin verb of volition" is a "publicational intentionality" slowly achieved by a series "crossings-out" (i.e., *Immerito* crossed out in favor of *volens nolens*, that crossed out in favor of *Quodvultdeus*, and that in turn in favor of *Benevolo*) until it "approximates that of a 'scapegoated' intercessor, the merciful mediator by whose graces the author would be carried into the bosom of the public, and who takes upon himself the weight of publicational guilt."

96.20 Stapleton, M.L. "Spenser, the *Antiquitez de Rome*, and the Development of the English Sonnet Form." *CLS* 27.4 (1990): 259-74.

Arguing against negative evaluations of *Rome*, claims that Spenser "makes the material of [Du Bellay's] *Antiquitez* his own." Claims that by changing the form of Du Bellay's poems from the Italian sonnet to the English, Spenser both intentionally changes the tone of the sequence and serves as an important step in the development of the English sonnet form from its beginnings with Surrey to its apex with Shakespeare. Claims the seven rhyme English form gives "the illusion of greater 'speed'" than the more stately five rhyme Italian form. Using Shakespeare's sonnet 73 as a touchstone, argues that several

poems in *Rome* "presage the Shakespearean pinnacle of the English form," especially numbers 2, 3, 23, and 29. Demonstrates that Spenser's "envoy," while expanding and departing from its source, exploits both DuBellay's subject matter and the English sonnet form. Concludes that Spenser's experiment with the English form not only shows "yet another stanzaic competency, but his seven well-wrought rhymes serve, if Shakespeare is evidence, as a worthy bridge to the future." (WRM)

96.21 Suzuki, Toshiyuki. "Irregular Visual Rhymes in *The Faerie Queene*, Part I (Books I-III)." *Kinjo Gakuin Daigaku Bulletin* 34 (1993): 61-80.

Compares the rhyme words of the two editions and surveys how the composers changed spellings. At 2.3.43, for instance, 1590's "nott, shott, forgott, vayne, blott, agayne, disdayne" have been altered in 1596 to: "not, shot, forgot, vaine, blot, againe, disdaine" respectively. Statistically, approximately 9.4 percent of the rhyme words have been changed, many of which result from the composers' own preference. Suzuki (a co-editor of the *Concordance*) concludes that "general decline of medial y, ay, and ow spellings and of final *auce*, *dd*, *tt*, and *ncke* spellings in the rhymes of the 1596 edition may justifiably be described as a further step away from the poet's own orthography." (SF)

96.22 Teskey, Gordon. "Mutability, Genealogy, and the Authority of Forms." *Representations* 41 (Winter 1993): 104-22.

Claiming that the "real issue" raised by *Mut* is "whether the basis of judgments of value in human affairs" (i.e., the basis of "the entire project of *FQ*") is in a "metaphysics promoted by the authority of visual forms or in something else for which that authority is a pleasing but illusory veil," provides a new reading of the cantos grounded in a theory of "genealogical discourse" derived largely from Nietzsche. *Mut* follows the "logic of genealogy," which "places metaphysics at risk by affirming difference at the origin, but difference in its aspect of struggle." By bringing into view this "difference at the origin," the cantos disclose what had been kept out of sight in the preceding books of *FQ*. "Mutabilitie's subversiveness is motivated by a genealogical discourse that recurs not to a homogeneity at the origin, but to a difference (in Nietzschean terms an almost arbitrary preference) that emerges at the origin and can never be effaced as the chain of only a cosmogonic struggle." At the origin, there is only this struggle, "a Heraclitean *polemos* undermining the stability of Jove's metaphysical claims." It is the style of Jove's rule--a "hegemonic amnesia" in which authority is defined as the power to compel the public forgetting of what is privately remembered--that Mutabilitie challenges: she opposes "rule without struggle." Thus traditional interpretations of *Mut* as the culmination and resolution of Spenser's metaphysical concerns are mistaken. Rather, "metaphysics functions in the poem as a political code: Spenser is undoing the illusion necessary to allegory by inverting the priority, in Renaissance social and political theory, of metaphysics to politics." This reversal "follows logically" from Spenser's project in *FQ* Books V and VI, both of which are "deeply theoretical responses to the practical problems of Elizabethan policy, chiefly in Ireland." The working out of this argument, too complex to abstract here, depends on the

assumption that "as a poet whose main concern is to think . . . in more subtle, allusive, indirect, and intuitive ways about problems too complex to deal with by entirely rational means," Spenser "takes us into areas of theoretical inquiry the existence of which Milton never suspected, or never found a vehicle flexible enough to explore."

**96.23** Watson, Elizabeth Porges. "Sylvanus' Tree Emblems at Kenilworth and Spenser's Februarie Eclogue." *EIRC* 19.1 (1993): 115-33.

Although unlikely, Spenser could have attended Leicester's 1576 Kenilworth entertainment for Elizabeth; even if not, reminiscences of it, probably deriving from Gascoigne's *The Princely Pleasures*, are perceptible in Thenot's fable of the Oak and Briar. Awareness of these echos permits a more precise reading of that fable than has been hitherto proposed, situating it within the context of what Leicester "means" vis a vis the crisis surrounding the Alençon courtship: "his failed hopes of a royal marriage were less to the political point than his unquestionable and long-established embodiment of English Protestantism." In this context the Husbandman can be seen to represent the Queen as "Governor of the English Church"; the Oak is "that historic continuity of her Church which Spenser takes to be its true and established hope and strength"; and the Briar is "the upstart threat of Catholicism itself and specifically Leicester's political enemies, the supporters of the proposed French marriage."

**96.24** Whidden, Mary Bess. "Method and Value in *Amoretti* 15." *Expl* 51.2 (Winter 1993): 73-75.

Laments the scanty attention Sonnet 15 has received and explicates it in relation to Sonnet 15 in E.C.'s *Emaricdulfe*, which uses the same conceit but to a much different end. Argues that Spenser's repeated *If* implies reluctance and cynicism, that despite the use of the merchant metaphor, "manner mocks substance." The couplet subverts the conventions of the poetry of praise, implying "a judgment of practices in the poetics of love that correspond to the vain labor of merchants." (SEC)

#### *SPENSER IN JAPAN 1985-1995*

**96.25** Following Haruhiko Fujii's "Spenser in Japan" (*SpN* 85.30), this article aims to update information on Spenser studies in Japan during the last ten years. Unless otherwise noted, the Japanese titles are omitted in favor of translations.

Among the Spenser-related events in Japan, the most noteworthy was the formation of The Spenser Society of Japan in 1985. Members (now numbering 36) are asked to send copies of their publications to Shohachi Fukuda, President and Secretary of the Society, as well as editor of its newsletter. At a Spenser exhibition held in 1994 at Kumamoto University in conjunction with the annual convention of the English Literary Society of Japan, the displayed items included first editions of *FQ*, seven volumes of Japanese

translations of Spenser, and the manuscripts of the Kumamoto group of translators (see below). During the ten years, two sessions on Spenser were organized for a national audience: one in 1986 on *Amoretti and Epithalamion*, the other in 1989 on "Spenser and Milton" at the fifteenth convention of the Milton Center of Japan.

So far, nine issues of *Spenser Newsletter of Japan* have appeared. Issued on an occasional basis, it contains news, a list of works received (without comment), and addresses of members. Although so far written in Japanese, I take this occasion to invite letters in English from Spenserians overseas. Address correspondence to Professor Mari Mizuno, Faculty of Integrated Human Studies, Kyoto University, Kyoto 606-1, Japan.

As recorded in the newsletter, 85 books and articles on Spenser have been published in Japan since 1985. Among these are three books in Japanese serving the needs of undergraduates: Taiji Hirakawa's *Spenser and Milton: From Contemplation to Action* (Kyoto, 1988), containing six previously published articles on Spenser; *Sailors on the Sea of Love: Some Phases of Love in English Literature* (Tokyo, 1994), containing Yoko Odawara's essay on Britomart; and *Variations of Love: Love as Depicted in English and American Literature* (Osaka, 1994), containing Mari Mizuno's article on *Am*.

Nobuo Shimamura's *Colors and Expressions in English Epic Poetry: The Faerie Queene and Paradise Lost* (Tokyo, 1989), is a study, by way of frequency analysis, of the so-called "basic color terms" in the two poems. Shimamura emphasizes the epideictic function of "red" in *FQ* (25.2%) and "green" in *PL* (26.3%): Spenser's allegorical "red" for "bloody holiness" in the battlefield and Milton's idealized "green" for "fertile rebirth" in Eden. Spenser lovers know, however, that "golden" is the word Spenser liked most (occurring in *FQ* 100 times against "red"'s 73). Readers are to recognize that "golden" is omitted from the analysis because "philologically and semantically" it is improper to consider it a basic color term. Following the publication of this pioneering book in Japanese, Shimamura has written three articles in English on Spenser's use in *FQ* of "black," "ruddy," and "golden." All were published in *Kanto Gakuin Bulletin of the Society of Humanities* 55 (1989):67-85; 56 (1989): 47-62; and 72 (1994): 151-67, respectively.

Meanwhile, Hiroshi Yamashita and his associates have produced *A Comprehensive Concordance to The Faerie Queene 1590* (Tokyo: Kenyusha, 1990); accompanied by two computer disks, the cost is 49,400 yen. It was noted by A.C. Hamilton in *SpN* 91.01 but not reviewed. In reviewing the *Concordance in Analytical & Enumerative Bibliography* 5 (1991): 109, William P. Williams wrote ". . . there can be no doubt that [the editors] have found a serious flaw in our readings of Books I-III of *FQ* and that they will, eventually, show us that our textual understandings, and critical understandings, of Spenser's texts will be greatly altered." It is heartening to hear from Yamashita that Professor Fredson Bowers lived long enough to congratulate him on the "truly monumental achievement" of his "magnificent *Faerie Queene* concordance." The same editors' *A Textual Companion to The Faerie Queene 1590* (reviewed briefly in *SpN* 95.53), compares the 90 and 96 texts line by

line. By showing all lines that have any difference(s), the editors have supplied what has been lacking for a long time, a bibliographical study of the 1590 text.

Chiyoshi Yamada's "Spenser-Lexicon (1)" [in English] (*Kumamoto Daigaku Kyoyobu Kiyo* 23 [1988]: 131-51) is the first of eight parts so far published of an ambitious attempt to compile a detailed lexicon of all the words found in Spenser's poetical works. Yamada classifies each word by the meanings, taking the definitions from *OED* and, occasionally, from the Longman edition. While Osgood's *Concordance* makes no distinction between noun and verb forms of "amaze," and has a separate entry for "amazed," the Lexicon distinguishes between the two forms, groups past and present verb tenses together, and provides two sub-classes of nouns and four of verbs. In the eight parts of the lexicon so far published, however, only words from *aback* to *as* have been covered. From the seventh part on, the lexicon has been printed in a journal of Kumamoto Gakuen U, Yamada's new affiliation.

Translations of Spenser in the past decade include the following: a translation of *FQ* Book I, privately published without notes in 1989 by Masataka Miyazaki; a complete translation of *FQ* by Sadao Toyama (1990; rpt. 1994; noted in *SpN* 94.06); and a complete translation of *FQ* by Yuichi Wada and Shohachi Fukuda (Tokyo: Chikuma-shobo, 1994. xvi + 1099 pp. 18,800 yen). The last is a revised edition of the first complete translation into Japanese made by seven translators in 1969. It replaces the original edition, long out of print. Improvements have been made in preserving Spenser's alliterations in crucial lines, in the interpretations of difficult words, and in the detailed notes. Special care was given to the pronunciation of Spenser's proper names (an aspect not included in *The Spenser Encyclopedia*): a list of proper names in Japanese was prepared for the volume based on taped pronunciations by Alastair Fowler, A.C. Hamilton, and A. Kent Hieatt. In the years 1987-1990, translations of nine minor poems not included in *The Minor Poems of Spenser* (Tokyo, 1980) also appeared, thus completing translation of all of Spenser's poems.

Among the articles on *FQ*, perhaps the most important is Haruhiko Fujii's "Forming/De-forming of Structure in *The Faerie Queene*" (abstracted in *SpN* 91.11). It contains a copyrighted chart showing the accompaniment and separation of the heroes and their partners. His other articles examine Greenblatt's interpretation of the Bower of Bliss and the theme of time in *FQ* and *Paradise Lost*. Tadashi Saotome, in seven articles, has discussed each book of the epic, demonstrating how Spenser develops his narrative by leaving the aberrations and anxieties of the knights unresolved.

Other interpretive studies of *FQ* include those by Shigenori Komurasaki on the allegorical background of Book I; Harumi Takemura on the Serena episode; Masako Ohno on Arthur and Gloriana; Keiji Furukawa on light and darkness in Book I and on the gender of Nature; Chiyoshi Yamada on the Wandering Wood; Yukinobu Nomura on the Heroes of *FQ*; Noriyo Asai on lovers' complaints in Book IV and on the balance of Justice in Book V; and Izumi Nemoto on Puritan frenzy in Guyon's destruction of the Bower of Bliss and on Calidore's truaney.

Spenser's style has been analyzed by Masaru Kosako: he discusses double syntax in *FQ*, illustrating the ambiguity or diffuseness of Spenser's language, and he also examines Spenser's collocations from a stylistic point of view. Spenser's text is examined by Toshiyuki Suzuki (abstracted above at 96.21).

On the shorter poems, Nobuyuki Yuasa's persistent interest in Spenser's imagery has resulted in his "Imagery of Light" (1985) and "Imagery and Rhetoric of Love in Spenser" (1987). Susumu Tanaka explores the reasons why Spenser in *Colin Clout* calls Ireland his home. He has also discussed the dedicatory epistle of *Fowre Hymnes*, arguing that "in the guise of self-criticism the poet intended to confirm yet again the transcendental grounds of love and beauty." Masaaki Imanishi traces the elegiac tradition in Spenser. Susumu Kawanishi considers the theme of time and eternity in *Am 75* in relation to Shakespeare and Herbert. Masaru Kosako has made phonological studies of rhyme pronouns in *SC* and *Am*.

Numerological concern is shown by Motohiro Kisaichi in his study of *Epith* and by Shohachi Fukuda, who notes the ratio of one to root two in the stanza counts of *Daph* (abstracted in 89.07) and the two symmetrical structures of the facing-page correspondences seen in the 1595 edition of *Am and Epith* (SSt 9; see *SpN* 92.8). His recent essay on the marriage ode has sparked interest in numerology among Japanese scholars of English literature.

Although Spenser has been made available in modern Japanese, he still remains the least known major English poet in Japan. This is well reflected in the space allocated to him in college textbooks for the survey course in English Literature (required in all English departments). He is either just mentioned or given at best a page or two (with the exception of one text by a Spenserian who allots as much space for him as for Milton). For our poet to gain more popularity we will have to wait until the Chikuma edition is made available in paperback ("which is not long"). Commemorating the 400th anniversary of *FQ*, a book of over twenty essays on Spenser is being compiled. When published, it will be the first book in Japan that treats the poet comprehensively.

Shohachi Fukuda  
Kumamoto U, Japan

#### SPENSER AT MLA - 1995

At the 1995 MLA Conference in Chicago, Sessions 136 "Spenser I: Alternative Spensers," chaired by Richard Rambuss (Tulane U), and 729 "Spenser II: Spenser and Slavery," chaired by Richard Halpern (U of Colorado), both sponsored by the Spenser Society, offered a total of 7 papers. Sessions 719, "Ovid, Intertextuality, England, and the 1590's," and 154 "The Cultural Field in the Later Eighteenth Century," contained three additional papers of interest to Spenserians. Here presented are abstracts of those 10 papers; minutes of the annual meeting of the Executive Committee of the Spenser Society and of the

Society's annual business meeting; and an abstract of Michael Murrin's talk at the Society's annual luncheon. In some cases, the language of the abstracts is that of the speaker, adjusted to fit the style of reportage.

**96.26** In "Poetic Muscle," John M. Murchek (U of Florida) was concerned with the politico-libidinal investments of "a tongue that differs from itself" across and within a number of "displacements": the "Mother tongue" itself; the "tongue(s) slipped from one mouth to another when the 'uncouthe' 'new Poete' is 'kiste' and 'beloved of all'"; and the tongue that supports Sidney's judgment that the Earl of Surrey's lyrics contain "many things tasting of a noble birth." These metaphors inspire respectively a psychoanalytic reading that would produce a "patriarchal economization of a vernacular"; a "reading of the male-male erotics of a vernacular literary community"; and a reading that identifies "the homoerotics of elite class endogamy through critical paradigms indebted to Bordieu's work on social distinction." However, each of these readings "secures its critical purchase" by "relocating" the tongue in "an already gendered and classed body," thereby losing what is most particular in the insistence on the tongue--"a sense of the degree to which the fragment of the cultural fantasmatic that might be accessed through these figures of speech insists on the relative libidinal autonomy of the tongue." What is needed is a reconsideration of dominant modes of talking about how desire gets registered in simple terms of "masculine" or "feminine." In other words, any return to the topos of "the English tongue" in sixteenth century studies will require "a notion of erotic politics capable of charting the relative specificity of a tongue that is a trope for . . . language in relation to competing libidinal economies."

**96.27** The paper of David J. Baker (U of Hawaii), "'The Cries of People and the Clashing of Armour': Spenser and the Bards," proposed answers to the question of "where Spenser stood" in the "nexus of nationalisms and proto-nationalisms" that was Ireland in the late Sixteenth Century. He looked at Spenser's treatment of the Gaelic bards in the *Vewe* in order to pursue two lines of argument. First, in that Spenser "imagined affiliations for himself that crossed and re-crossed the divides between the multiple nations and sub-nations of Ireland," his sense of himself is "irreducible to a unitary nationalism." Second, to grasp Spenser's affinities, we must take into account a "trans-cultural dimension of homo-erotic attraction and repulsion that traverses and troubles any national loyalties that [he] might have." Spenser's links to the bards were less a matter of national identity than of rhetorical technique. They offered him a "disturbingly familiar model for his own covert practice," since their relation to the authorities of the English nation was "at times surprisingly like his own."

**96.28** In "Before Culture: Spenserian Revelation Revisited," Julia Reinhard Lupton (U of California, Irvine), argued that through a reading of Spenser's comparison of Sinai, Olive, and Parnassus in the House of Holiness episode (*FQ* 2.10.53-54), Spenser's typological comparison of Judaism, Christianity, and classicism implies a Pauline account of *ethnos*--nation, race, or culture--that both intersects with and reorients current historicist concerns. In *FQ* the idea of the "Irish race" emerges as the symptom of the typological formation of the "English nation," the one the product and the other the by-product of a linked set of

exegetical transformations. Whereas England is the New Israel (meant positively), the Irish are the New Jews (meant negatively). Spenser's reactivations of typological positions, though clearly ideological, are not reducible to ideology, since the very idea of a national culture or *ethnos* is itself derived from the typological bases of Western historical thought.

**96.29** "Marginal Spenser" allowed Stephen Orgel (Stanford U), to describe and show slides of pages from his copy of the 1611 Spenser folio, containing a substantial commentary on Book I of *FQ* in an early seventeenth-century hand. The notes are the work of an owner with strong Puritan sentiments, and allow a rare opportunity to watch an early reader-response that is "basic, powerful, and indignant."

**96.30** Maureen Quilligan (U of Pennsylvania) put forth the argument that "epic . . . is the genre of the slave mode of production." In "Renaissance Epic as Trade in Slaves," she concentrated primarily on Guyon's argument with Mammon, with glances at two other episodes. Guyon is a "non-chivalric venturer" in new "non-feudal, economic conditions," who sees in Mammon's cave "not merely the gold itself but the labor, done by demonic slaves, hardly human." He is both repelled and frightened by this "vision of new-world wealth as it really was." Spenser's narrative is more interested in the "embodied nature" of Guyon's quest than in "judging moral choices." In Book V, when Artegall sees knights spinning and carding "in comely row," what he confronts is "a vision of rationalized labor which will be the new base to aristocratic privilege"; and when Britomart frees him from slavery, she is assisting in a regendering of the labor force. In the episode in Book VI where Brigants capture Pastorella, Spenser is interested in "new fiscal conditions," where the attack is not by enemy knights or evil agents, but "lawless trade."

**96.31** The paper of Mary Villeponteaux (U of Southern Mississippi), entitled "Love Slaves in *The Faerie Queene*," noted that for women captivity is almost always associated in some way with love, and that while women are never called "slaves," still they must experience love as mastery. A woman's submission to man's authority in love and marriage, however, is complicated. In both *Am* and *FQ*--just as in marriage manuals of the day--we find a pronounced tension between the desire for strong patriarchal authority on the one hand and the valorization of mutuality and companionship in marriage on the other. Spenser seems to be trying to represent mutuality--even equality--between the sexes, and finding it difficult to do so. These difficulties show most clearly in the way Britomart must "learn to submit" to a hierarchical form of domestic government. In overcoming Radigund, she is "destroying that aspect of her nature that would rule." By freely choosing to confine herself, as she does in freeing Artegall and restoring the rule of men, she makes a choice that allows mutuality and hierarchy to coexist in marriage.

**96.32** Elizabeth Mazzola (City College of New York) focused on the Mt. Acidale episode by way of constructing a larger argument about Spenser's position in the cultural "unthreading" of Christianity and Platonism taking place in the Renaissance. Spenserian allegory is busy in Book VI with "the production of new empirical evidence out of Neoplatonism's 'earthly emanations.'" Calidore's courtesy is a "survival technique" for

navigating between universes upset or discarded. In the Acidale episode, he is in a place of "betweenness" such as that described by Paul Gilroy in *The Black Atlantic*: "the site of memory and forgetting, collective repression and colonialism, lodged between Europe and America, in the cracks of a modern world no longer held in place by political or sacred regimes or yet tied to economic markets."

**96.33** Spenser made a cameo appearance in Patrick Cheney's "*Area maior*: Marlowe's New Renaissance Ovid." His argument, grounded in a reading of Marlowe's translation of the *Amores*--the first translation into any western vernacular--was that Marlowe self-consciously fashions for himself an Ovidian "cursus" in contrast to Spenser's Virgilian one.

**96.34** In "Antique Figures: Spenser's Form of Life," Marion Wells (Yale U) proposed a reading of Spenser's response to Ovid in terms of "allusion," which is "intertextual" in a way that "imitation" is not. She traced the permutations that the Nile-flood simile in *FQ* 1.1.20-22 (based on *Met* 1.416-37) undergoes as it recurs in the Chrysozone episode and in the plowed ground of the Proem to Book VI. Such allusiveness, she claimed, "controls the poem's poetic energies."

**96.35** The argument of Jonathan Brody Kramnick (Rutgers U), in "Spenser and the Cultural Field in Eighteenth-Century England," was that Spenser scholarship and criticism flourished in the 1750's and 60's largely in the service of a conservative and elitist defence against the encroachment of a market culture, as represented mainly by the popularity of the novel. He focused on the debate between Warton--who used Spenser to disavow a "reading public" in favor of an "academic elitism" oriented to a past in which value was equated with difficulty--and William Higgins, who defended Ariosto against Warton's depreciation as a proto-novelist and hence a precursor of a prose "market" culture.

**96.36** The Executive Committee of the Spenser Society was convened by President Maureen Quilligan at 11:00 a.m. 29 December 1995 in the Newberry Library. Present were Jane Bellamy (U of New Hampshire), Patrick Cheney (Pennsylvania State U), Walter Davis (Brown U), David Lee Miller (U of Kentucky), John Webster (U of Washington), and Jerry Dees (Kansas State U, ex officio).

Susanne Wofford (U of Wisconsin) was nominated to be the next Vice-President (to assume the Presidency in 1998); and Susan Frye (U of Wyoming), Elizabeth Fowler (Yale U), and Roland Greene (U of Oregon) were nominated for three-year membership on the Executive Committee, with Linda Gregerson (U of Michigan) as an alternate. The 1996 McCaffrey Prize Committee will consist Susanne Wofford, John Webster, and Gordon Teskey (Cornell U). The Committee then approved topics for the two Spenser sessions at the 1996 MLA meeting in Washington (see below 96.41). Patrick Cheney's report on the September 1996 Yale Conference included the news that it will be sponsored in part by Major League Baseball and will have the new title: **The Faerie Queene in the World, 1596-1996: A Celebration of the 400th Anniversary of the Publication of the Poem in Honor of A. Bartlett Giamatti**. There was discussion of the Society's underwriting the cost of a cocktail party at the Yale Conference.

Treasurer John Webster (U of Washington) reported the following: a balance carried forward from 1994 of \$2413.24; receipts for 1995 amounting to \$3793; expenditures of \$2820.05; unpaid obligations of \$1712; leaving a net balance of \$1647. Based on current membership, he projected a 1996 income of approximately \$2400 and expenditures of approximately \$2300.

**96.37** Maureen Quilligan called the annual business meeting of The Spenser Society to order at approximately 1:00 pm, with 48 members attending. She presented the slate of nominees for Vice-President and for three-year terms on the Executive Committee (see above). A call for further nominations producing none, the slate was elected by acclaim. Webster delivered the Treasurer's report, as above. Patrick Cheney gave a progress report on the structure of the up-coming Yale Conference, and announced a forth-coming volume in the MLA "Teaching World Literature" series, to be edited by him and Anne Lake Prescott (see below 96.41). John Webster then presented the 1994 Isabel McCaffrey medal and \$250 to Craig Berry (Northwestern U) for his article "Borrowed Armor/Free Grace: The Quest for Authority in *The Faerie Queene* I and Chaucer's *Tale of Sir Thopas*," *SP* 91.1 (1994): 136-66 (see *SpN* 95.55). Michael Murrin delivered the luncheon address (next item), after which the meeting was adjourned until 1996 in Washington.

**96.38** Michael Murrin (U of Chicago) kept the assembled luncheoners alert with a lively talk on "The Bourgeois *Faerie Queene*" that sought to correct some current critical biases in the way we read Spenser's inherited romance form. Leaning on earlier findings of R.S. Crane and Louis Wright, he argued that the form, especially in England, had traditionally appealed to middle-class interests, and continued to do so in the face of the successful efforts of humanists to dissuade "fickle" lords and ladies from reading romances. He showed that vernacular romances like *Huon of Bordeaux* experienced a "brief revival" at Elizabeth's court in the 1570's, the years coinciding with Spenser's university studies and stay in London, at the same time that a new vogue for Spanish and Portugese romances was beginning. While humanists attacked this material, the lower classes read it avidly. The popular Portugese *Mirroure of Princely Deedes and Knighthood* provided Spenser with material for the House of Busyrane. The social and aesthetic distinctions that we are prone to make between high and low romance did not apply to Spenser's formative years, but began in earnest only while Spenser was working at the second installment. While this shift in taste eventually limited *FQ*'s appeal to the upper class, it continued to affect lower-class readers through Richard Johnson. The poem in fact, especially in Book II, has many lower class scenes; and while Book I lacks such scenes, it assumes popular tradition in its basic plot of George and the dragon. Why would lower-class Londoners want to read a form which scorns or passes by their mode of life? One answer may be found in the general appeal of stories of adventure and travel. But a more fundamental one is in the example that the poem offers to social-climbing bourgeois--such as Edmund Spenser, for example, whose "career curve" closely parallels that of Redcrosse. Romance suited lower- and middle-class aspirations better other genres (e.g., realistic prose fiction) precisely because it assumed aristocratic values. Consider the case of Braggadocio, whose inability to ride elicits from Spenser an aristocratic moral. Murrin concluded with the suggestion that, on the strength of such evidence, now

may be a good time to reconsider J.H. Hexter's argument that the middle class in Tudor England was a "myth."

### TRANSLATING CONTI: AN EXCHANGE

96.39 I would like to thank *SpN*'s editors for allowing me to respond to John Mulryan's review of my translation of Natale Conti's *Mythologies* (95.51). I ask *SpN*'s readers to consider the following:

1. The purpose of translating a work like Conti's is to provide access to it, in this case more than a third of the thousand-page original. True, Mulryan observes that I could have selected better texts of the *Mythologiae* to work with, specifically the 1581 Frankfurt edition. I worked with the Latin texts made available by Garland in facsimile under the editorship of Stephen Orgel because these are the most readily available versions of Conti whether we like it or not. Readers should also understand that textual variance from edition to edition of this work is slight beyond interpolated or, more rarely, subtracted sentences.

2. My introduction does not say Conti is "a mere compiler of sources," a point the reviewer reiterates without reflecting some important qualifications. I quote from p. xxiii of my introduction:

Conti does not quote his sources; he transcribes them, the way a journalist or court stenographer would. His attitude is far closer to Herodotus' or Pausanias' than it is to a modern day historian's, despite the far greater temporal divide between ancient and Renaissance epochs. Like the two classical authors, Conti allows various sources to speak as directly as possible to his readers. Once in a while, he will indicate he likes one version of a myth or one interpretation better than another, but he is hardly concerned with distinguishing between primary and secondary sources or with tracing an evolving historical process reflected by the variants or transformation of a myth. He reports the multiple currencies of a tradition, a general consensus put into play, for example, regarding the Jove story, which accrues details and has different versions, yet always carries a core of universal truth within it.

My introduction's main point is that Conti sees myth as a conduit of universal truths that his Renaissance humanist work is "discovering" inside myth for the first time. But myth and poetry reflect a deep need to tell stories as a way of making sense of things and may not have anything to do with philosophical truth. This contrast of "truths" is what Sidney's *Defense* delineates and what gives Spenser's *FQ* its spellbinding character (why Milton called Spenser "a better teacher than Scotus or Aquinas").

3. I admit my translation is "doggedly" literal. I cultivated a servitude to the surface of Conti's language. I knew not how else to deal with the hoary number of puns in the Latin that are not incidental wordplay but often comprise the framework of the fables' explication.

Hades' dog Cerberus is "acerbic," for example ("a-cer-bus Cerberus"), conveying a hateful bitterness that leads one to think of the venom of Spenser's blatant beast. It is easy to miss these puns in the Latin or worse, to introduce accidentally (!) new ones by trying to write euphonic or idiomatic English.

Finally, I cannot pronounce what Spenser envisioned when he read Conti. I suspect he wryly appreciated uncertainty in the reading of myth as well as language crafted to reflect, ignore, or cope with murkiness of plot and its "meanings." Despite Conti, myth does not carry truth inside it the way a locket does an image. Fable and explication, telling stories and attributing meaning to them, can serve profoundly different motives. My translation tries to preserve this interplay (or crossplay). I believe we find it exploited and explored by Spenser (and Shakespeare) time and again.

Anthony DiMatteo  
New York Institute of Technology

**96.40** I also wish to thank *SpN* for this opportunity to reply to Anthony DiMatteo's rejoinder.

1. The Garland editions of Conti are badly reproduced, overpriced, and out of print. Thus they are only slightly more accessible than the original editions. Translators should always seek out the best editions for their copytexts; if we continue to make do with Garland facsimiles, a modern edition of the *Mythologiae* will never be published. While access is an important consideration, we should be more interested in Spenser's access to Conti than in the convenience of Spenserians.

Since multiple copies of perhaps thirty editions of the *Mythologiae* are extant, and a descriptive bibliography of these editions has yet to be published, it seems unwise to assert that "textual variance from edition to edition of this work is slight."

"More than a third" of the *Mythologiae* translated? I think not.

2. If anything, journalists and court stenographers are a step below compilers. Aside from an occasional inversion of lines, and a rare misattribution, Conti quotes his sources exactly and precisely; he does not simply transcribe them. Conti selects the authors and the passages he chooses to quote with extreme care, and while he may not be overly concerned with the distinction between primary and secondary sources, he certainly prefers Greek to Latin authors, and cites canonical authors like Homer and Vergil before descending to journalists and popularizers like Herodotus and Pausanias. We can hardly expect Conti to measure up to modern historical standards, since he lived before the discipline of history as we know it was invented. Conti does not simply catalog classical myth's supposed "conduit of universal truths"; rather, he chooses, arranges, and manipulates the myths to focus on an ethical interpretation of classical mythology that is unique in its scope and consistency, a creative synthesis that is his enduring contribution to the mythological tradition. He is also

a Neo-Latin poet of no mean achievement, an accomplished versifier of both Greek and Latin texts, and, by Renaissance standards, a classical scholar.

3. Spenserians interested in the type of close textual analysis of the *Mythologiae* that DiMatteo describes have no business consulting a translation in the first place. If a very literal translation of Conti is meant to call attention to the complex verbal texture of the original, then it should be accompanied by a facing page printing of the original Latin text. Any careful translator will avoid adding new puns to his text and will also attempt to reflect existing ones, assuming they are there in the first place.

While there are certain advantages to an extremely literal translation, in Conti's case, the price is too high. He has been slandered by four centuries of scholars, and any translation that does not rise to the level of his own lucid Latin style will only further his eclipse. Conti needs to be read as well as consulted, and he deserves the respect rather than the manipulation of posterity.

John Mulryan  
St. Bonaventure U

#### ANNOUNCEMENTS

**96.41 CALLS FOR PAPERS.** "SPENSER'S *PSYCHOPATHIA SEXUALIS*." For next year's Spenser Society program at MLA, papers are invited which address the following quotation: "*The Faerie Queene* [offers] an encyclopedic catalogue of perversions, like Krafft-Ebbing's *Psychopathia Sexualis*: not only rape and homosexuality but priapism, nymphomania, exhibitionism, incest, bestiality, necrophilia, fetishism, transvestism, and transsexualism" (Paglia, *Sexual Personae*). Send papers or abstracts by 15 March to David Lee Miller, Department of English 1215 Patterson Office Tower, U of Kentucky, Lexington, KY, 40506-0027; FAX 606-323-1072.

"SPENSER, NATIONHOOD, SUBVERSION." Papers are also invited on the following topics for next year's MLA program: New models of nationhood and subversion; responses to current models; nationhood and--maidenhood, desire, the university, *libertas*; nationhood and--empire, allegory, gender; literary/political contexts of nationhood. Send 750-word abstracts by March 18 to Patrick Cheney, Department of English, Pennsylvania State U, State College, PA, 16802; FAX: 814-863-7285.

**NEW MLA PUBLICATION.** The MLA's Publications Committee has approved development of an *Approaches to Teaching World Literature* volume devoted to shorter Elizabethan poetry, to be edited by Patrick Cheney and Anne Lake Prescott. If you wish to contribute to the volume, please send your name and mailing address to Joseph Gibaldi at the MLA office by 1 March (10 Astor Place, New York, NY 10003; FAX 212-477-9863; joseph.gibaldi@mla.org).

REFORMATION DISCOURSE. In May of 1997 The Society for Reformation Research will sponsor two sessions on "Reformation Discourse" at the International Congress on Medieval Studies at Western Michigan University in Kalamazoo: (1) The Preface as a Polemical Tool; (2) Beyond the Fringe: Radical Protest and Reform. Abstracts for 20-minute papers, by 1 July 1996 to Professor Paul Auksi, Dept. of English, U of Western Ontario, London, Ontario, Canada, N6A 3K7.

CAROLINAS SYMPOSIUM ON BRITISH STUDIES. Proposals for individual papers, full sessions, and panel discussions are invited for the 23rd annual conference of the Symposium to be held at Coastal Carolina U in Myrtle Beach, SC on 5-6 October 1996. The Symposium provides a forum for an exchange of ideas relating to all aspects of British Studies, including history, literature, art and architecture, government, dance, and music. Send proposals or papers by 1 May 1996 to Dr. Jacqueline L. Gmuca, Dept. of English, Coastal Carolina U, Conway, SC 29526.

Submissions are also invited for a student paper session from both graduate and undergraduate students, with a prize in each category. Send complete papers by 1 May 1996 to John Hutcheson, Department of History, Dalton College, Dalton, GA, 30720.

96.42 *SPENSER ENCYCLOPEDIA* IN THE DEN OF ERROUR? Bert Hamilton sends word that *The Spenser Encyclopedia* is being reprinted by the U of Toronto P in paperback. This provides an occasion to correct errors, for there are some even though the volume was most thoroughly edited by David Richardson and his staff. If you have noted any errors, please write to A. C. Hamilton, Cappon Professor of English, Queen's U, Kingston, Ontario, Canada K7L 3N6; (e-mail: hamiltna@post.queensu.ca).

96.43 CONFERENCES. Southeast Conference on Christianity and Literature, 11-13 Apr. 1996, Brewton-Parker C. Address: Del Belew or Harry Bayne, Dept. of English, Brewton-Parker C, Mount Vernon, GA30445. FAX 912-583-4498.

Renaissance Society of America, 18-21 Apr. 1996, Bloomington. Address: Marybeth Gasman, Conference Center 671, Indiana U, Indiana Memorial Union, Bloomington 47405; FAX: 812-855-8077; mgasman@indiana.edu.

International Symposium on Petrarkism: The Modern Perspective, 29 Apr.-1 May 1996, Apalachian State U. Address: Kevin Kennedy, Dept of Foreign Langs and Lits, Apalachian SU, Boone, NC 28607. FAX: 704-262-3095; kennedykg@alf.appstate.edu.

Southwest Regional Renaissance Conference, 10-11 May 1996, Huntington Lib., San Marino, CA. Address: Renée Pigeon, Dept. of English, California SU, San Bernardino, 92407; rpigeon@wiley.csusb.edu.

Center for Renaissance Studies Graduate Student Conference, 14-15 June 1996, Chicago. Address: Darleen Pryds, Center for Renaissance Studies, Newberry Lib., 60 West Walton St., Chicago, IL 60610-3380.

*The Faerie Queene* in the World, 1596-1996: An Interdisciplinary Symposium, 27-28 Sept. 1996, Yale U. Address: Elizabeth Fowler, Dept. of English, Yale U, PO Box 208302, New Haven, CT 06520-8302.

**96.44 SIDNEY AT KALAMAZOO, 9-12 May 1996.** Three sessions are scheduled, as follows:

**Sidney I.** a. Elizabeth Porges Watson (U of Nottingham): "Narrative Psychomachia: Rescue and Self-Mastery in Sidney and Spenser"; b. Susan Light (U of California, San Diego): "'For wise and worthy women have written none': Desire and Mary Wroth's *The Countess of Montgomerie's Urania*"; c. Roger Kuin (York U, Toronto): "Veronese's Portrait of Sidney: New Information"; d. Respondent: Mary Ellen Lamb (Southern Illinois U, Carbondale).

**Sidney II.** a. Beth Quitslund (U of California, Berkeley): "Ghost Writing: Authoring the Sidney *Psalter*"; b. Eric Merrifield (Georgid State U): "Mary Sidney's 'A Dialogue Between Two Shepherds' as Metapanegyric: The Sixteenth Language Debate According to Piers and Thenot"; c. Noreen Bider (McGill U, Montreal): "Two Versions of Psalm 54: Mary Sidney and Anne Askew"; d. Respondent: Margaret P. Hannay (Siena C).

**Sidney III.** a. Victor Skretkowicz (U of Dundee): "Minced Words: Mary Sidney's *Antoninus* and English Philhellenism"; b. Brett A. Conway (U of Guelph): "'And therefore, being so masked . . .": Whispering Rooms in the *New Arcadia* and *Astrophil and Stella*"; c. Stephanie Chamberlain (Purdue U): "Weamys' 'Continuation' of the *Arcadia*: Reconfiguring the Space of Female Silence"; d. Respondent: Arthur F. Kinney (U of Massachusetts, Amherst).

#### SPENSER AT KALAMAZOO, PROGRAM 1996

##### SPENSER I

#### Beyond the Fringe: Glossing and Continuing Spenser

*Welcoming Remarks:* Julia Walker (SUNY Geneseo)

*Presider:* Dwight F. Brooks (U of California, Santa Barbara)

Claire R. Kinney (U of Virginia)

"Re-presenting Rosalind, Rosalind's Representations:  
Shakespeare, Lodge, and *The Shepheardes Calender*"

Dominic Delli Carpini (St. Ambrose U)

"Glossing (or Glossing over) Theological Politics:  
E.K. as Ecclesiastical Editor"

Theodore L. Steinberg (SUNY Fredonia)  
 "Spenser, the Eighteenth Century, and Us"

Responses by

William A. Sessions (Georgia State U)  
 Russell J. Meyer (Emporia State U)

### SPENSER II

#### Women's Rule and Spenserian Exhaustion

*Presider:* William Oram (Smith C)

Ty Buckman (U of Virginia)  
 "Radical Availability: Elizabeth's Sexual Jealousy  
 and Book I of *The Faerie Queene*"

Donald V. Stump (Saint Louis U)  
 "A Slow Return to Eden: Spenser on Women's Rule"

Heather Hirschfield (Duke U)  
 "Spenser and Exhaustion"

Responses by

Pamela Benson (Rhode Island C)  
 Julia Lupton (U of California, Irvine)

### SPENSER III

#### The Tenth Annual Kathleen Williams Lecture

*Presider:* Judith H. Anderson (Indiana U)

Anne Lake Prescott (Barnard C)

"Foreign Policy in Faery Land: Or, How to Defend  
 Allies Who Throw Away their Shields"

*Closing Remarks:* Julia Walker (SUNY Geneseo)

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*April.*



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